

# KERAMIC STUDIO

Vol. XIX, No. 8.

SYRACUSE, NEW YORK

December 1917



VERY gratifying feature for us in past weeks has been the comparative rarity of criticisms of the *Keramic Studio* designs. We have received a remarkable number of letters from subscribers who testify emphatically their appreciation of the Magazine. These have come in unusually large numbers and with many promises of help in spreading the gospel of individual effort in designing—i. e. putting something of themselves into their work. They are good omens for the future and heartening to the Editors.

We do not mean of course that we have not received any criticisms. We always do and we like it and we try to profit by it. The great difficulty is that these criticisms never agree. The designs which certain decorators like are precisely those which others object to. In matters of this kind opinions and tastes vary and will always vary. We realize very well that the designs we publish will not satisfy everybody, but we try as much as we can to give only work which, however open to criticism it may be, has some merit in it, and we would like to see more indulgence shown by some critics who are so outspoken in their condemnation of the things they do not like that they give the impression that they alone are infallible. But are their own designs always perfect, admitting that there is such a thing as a perfect design, and is there nothing to learn, no good suggestion to get even from a design one finds imperfect in some way?

However we have received lately from a prominent decorator a criticism which seems to us to contain a good deal of truth, it is that there seems to be an unfortunate tendency to carry conventionalisation to the extreme and to indulge too much in purely abstract designs, and that there is much need for more simplicity and sincerity. This does not mean that abstract conventionalizations should be taboo, but that they should not be abused.

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When looking for new sources of china supply for the future, let us not forget English china. Much of that ware would be suitable for amateur work, but before the war, for reasons of their own, the English potteries have refused to send us white china. Now that they are preparing to develop in all possible ways their oversea trade after the war, they may very well change their mind. We are writing on this subject to Dr. J. W. Mellor, County Potteries Laboratories, Staffordshire, England, a very influential man among potters, who himself produces a very good china with felspathic glaze, but individual letters may not have much effect. We suggest that the Clubs and dealers all over the country write to him, calling his attention to the possibilities in the white china trade for decorators after the war. Concerted action will tell where individual action might fail.

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## STUDIO NOTE

Mrs. A. E. Wright, of Chicago, is now starting on a southern trip into Oklahoma and Texas for the Coover studios.

## THE BOOK SHELF

"Historic Silver of the Colonies and Its Makers." By Francis Hill Bigelow. The Macmillan Co. \$6.00.

In a thick volume, packed as full of delectable illustrations as an English Christmas pudding is of plums, Francis Hill Bigelow has told the story of the early American silversmiths and their wares. Mr. Bigelow's style is decidedly chatty, even gossipy, as he describes a particularly quaint tea-pot, porringer, or candle-stick. Not only is the object faithfully delineated, but information is given as to its maker, its owner, with enlivening bits of family history en passant, and its subsequent journey down through the years, from one descendant to another of the original possessor, to its final resting place in some museum or private collection. Such interesting colonial pieces as Beakers, Candle-cups, Flagon, Baptismal Basins, Patens and Salvers, Candlesticks, Snuffers, Dram Cups, Tasters, Tea Urns, Spout Cups, Snuff Boxes, Sugar Boxes (in use when sugar was even more expensive than it is now), Nutmeg Boxes, and Punch Bowls, are made familiar to the reader. A number of pieces by our popular hero, Paul Revere, are shown. We learn that this talented and patriotic gentleman not only evolved beautiful silver objects but that he also filled teeth; in fact, it was he who ministered in a dental capacity to General Washington himself while in Boston. Mr. Bigelow has long been a lover of old silver, and it is to him credit is due for the various silver exhibits at the Boston Museum of Fine Arts within the last ten or twelve years. It is evident that the author has enjoyed compiling his book, and it is to be expected that each reader will share his pleasure.

It should be noted that there are valuable illustrations of early American church silver, including Protestant, Catholic and Jewish.

"On Collecting Japanese Color-Prints." By Basil Stewart. Dodd, Mead and Co.

This is truly an art book in every sense. It is artistically illustrated and printed, at the same time giving sound advice as to the identifying and collecting of Japanese color prints. One is told precisely how these fascinating pictures were made. To quote from the book itself: "Old Japanese color-prints are printed on a sheet of mulberry-bark paper and are the product of three different craftsmen; the artist who drew the original design, the block-maker or engraver who transferred the design to the wood, and the printer. A block was cut for each color in addition to the outline or key-block. The drawing made by the artist, with whose name alone the print is generally associated, was done in India ink, with a brush on very thin paper. This was passed to the engraver, who pasted it, face downwards, on the wood-block (wild cherry wood) and, cutting through the paper, transferred the outline to the block, afterwards removing the superfluous wood between the lines with chisels and gouges, and so producing an accurate negative in high relief. Prints which are very early impressions from the block often show the mark of the cutting tools and the grain of the wood. The artist's design was therefore destroyed, a fact which should be borne in mind when offered a drawing of which prints are known to exist, thus proving it to be a reproduction."

Each of these books might well be given to some art-loving friend for Christmas.—A. G. C.

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR  
2298 Commonwealth Ave., St. Paul, Minn.

### BUTTERFLY UNIT

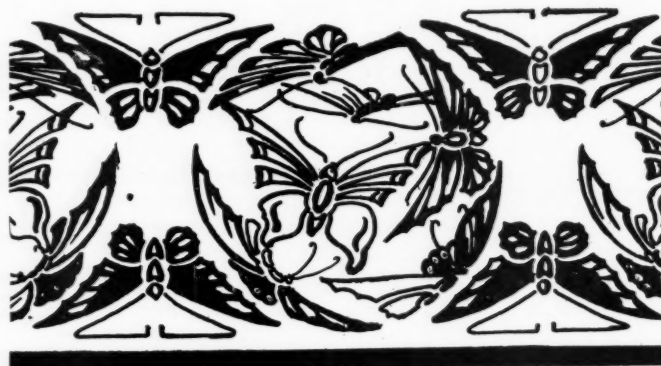
THE treatments for adaptations of the Butterfly unit shown here were suggested last month when the unit was given. Butterflies are of such varied colorings, some delicate, some brilliant, some iridescent, metallic. They include every imaginable color scheme and can be treated in any way consistent with the object of the piece decorated. They are most effective in metals and lustre against an etched background, outlined and accented with black. They also give unlimited opportunity for the display of enamels and gold, with color band. These designs can be adapted to many shapes besides these shown. The theme is an old one but of endless variety and will I hope stimulate some to original effort.

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### ART NOTES

The annual exhibition of Minneapolis Artists which opened November 3d at the Art Institute included two large cases of decorated porcelains, the work of the Minneapolis members of the Twin City Ceramic Club. Like every other department of art the work this year as a whole did not quite measure up to past standards. This is in part due to the fact that local workers are more and more sending their work to the Exhibits in Chicago and New York and also to the tremendous outside demands on everyone, which has limited the artistic output.

There were some charming small things and several very ambitious pieces in the highly colored and extreme decorative

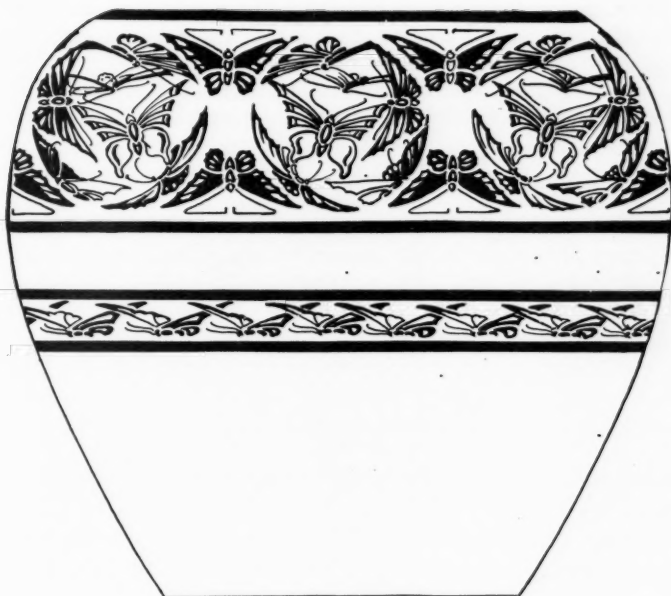


FULL SIZE BORDER OF BOWL

style so popular for the past few years. Judging from the comments of both jury and spectators the demand for this type of work, especially on porcelain, is on the wane, and a return to the less spectacular color scheme will be welcomed. We have had our color carnival and enjoyed it, but the emotional stimulus has been a severe strain and some of us are turning to the more restful things for an antidote.



BOWL AND INSIDE BORDER—HENRIETTA BARCLAY PAIST



DESIGN FOR BOWL

It is to be regretted that china decorators, even those who have devoted much time to the study of design and color, have fallen into the indolent habit of using designs of others or imitating certain types of decoration, foreign to their individual style, just because certain talented artists have made a particular type of work popular. They are thereby sinking into the imitative class and losing the opportunity of cultivating their own talents. Work of any pronounced type loses its original charm by being worked over, reproduced or imitated by others and in time loses all of the vitality and charm of the original. One of the most charming pieces shown was a small Belleek bowl done in Turquoise Blue enamel and silver on an etched background. The piece was the work of Mrs. Richard Lavell, and was charming in design and color and excellent in technique. It was a duplicate of one which has just received the Atlan prize at the Chicago Art Institute. This makes the fourth consecutive year for this prize to come to Minneapolis and should stimulate Minneapolis artists to

try to live up to the reputation gained by these serious workers. Mrs. Lavell work is always original and has a distinctive charm and never fails to catch the eye of a discerning art critic.

## BOWL (Page 131)

*Albert W. Heckman*

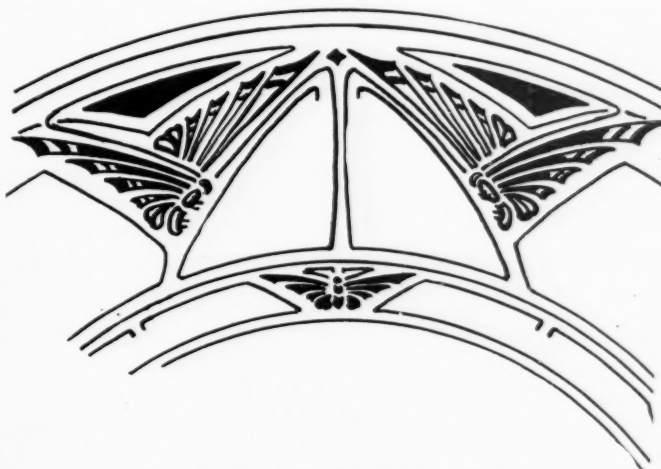
THIS bowl design was made to be carried out in two tones of yellow, two tones of grey and dark blue. The flowers are Light Yellow for Dusting with centers and buds of Deep Yellow. The dark bands and spots on the leaves are Dark Blue for Dusting and all the rest of the design is in grey.

First Fire—Oil in all the grey in the design and dust. Then oil in the flowers and dust with Light Yellow.

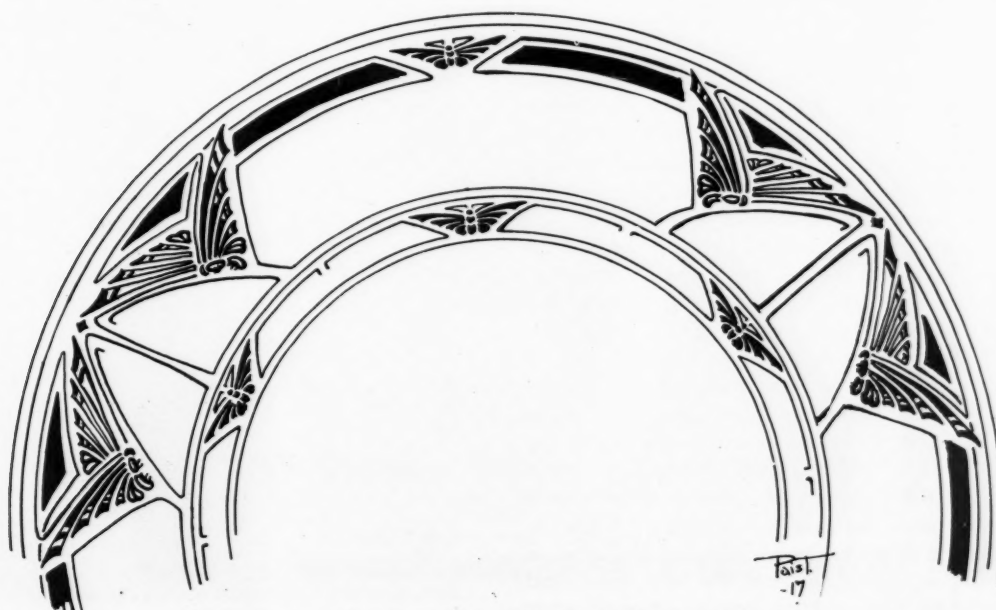
Second Fire—Oil in the design in the centers of flowers and buds and dust with Deep Yellow. Also oil in the dark bands and dark spots and dust with Dark Blue.

Third Fire—Give the whole bowl a very light wash of grey and clean out the buds and flowers.

A very satisfactory color scheme in enamels for this design on a Belleek bowl is in Persian Red, Chinese Blue and Chinese Pink. Use the Chinese Pink and Persian Red for the flowers. Use Persian Red for all the buds and use Chinese Blue for all the bands and leaves.



FULL SIZE SECTION SERVICE PLATE



SERVICE PLATE—HENRIETTA BARCLAY PAIST



## PALM JAR AND TRAY—(Page 129)

Alice B. Sharrard

**O**UTLINE all in Black. Top part of jar is Deep Chrome Green, also trees and connecting bands. Ground behind camel Pale Yellow Ochre, side panels Yellow Brown tone used with a bit of Blue Green. Ground of trees and bowl, Old Ivory, Camel delicate shade of Trenton Ivory. Trappings cover Delft Blue with Orange, Ruby Purple, Sap Green, Banding Blue and Egg Yellow in border. Ribbons, Ruby Purple and Blood Red, also tassels. Conventional border: ground, Copenhagen Blue one part, Delft Blue one part. Figure, Chrome Green or Grass Green, on a ground of Orange Yellow. Center of figures Capucine with touch of Ruby, and Orange Red ground. Light figures Pale Ivory to match ground of jar. Gold can be used for small border in dark parts, also to touch up parts of the camel's trappings. Keep all colors in low tones except the Egyptian borders, these should be rich in color. This makes a charming gift for the Christmas season.

## HAND DECORATED BEADS

Ida Diana Ekbergh

**O**NE of the distinguished peculiarities of the human race, especially the feminine world, is its liking for personal adornment and eventually the love of the beautiful in any form.

In the early days of the Egyptian civilization the craving for personal adornment appears to have been satisfied by necklaces and bracelets of pierced shells, seeds, and very often sparkling pebbles and stones of unusual shape and color. Later on appeared marvelously decorated beads that the Egyptians were past masters in the art of stringing into necklaces. Hand decorated beads in America is decidedly a novelty. We usually find them in the Orient. The Japanese and Chinese produce hand wrought beads known as netsukes. These are used as buttons or toggles on cords with which they unite their garments. Many of these are made of Satsuma and hand decorated.

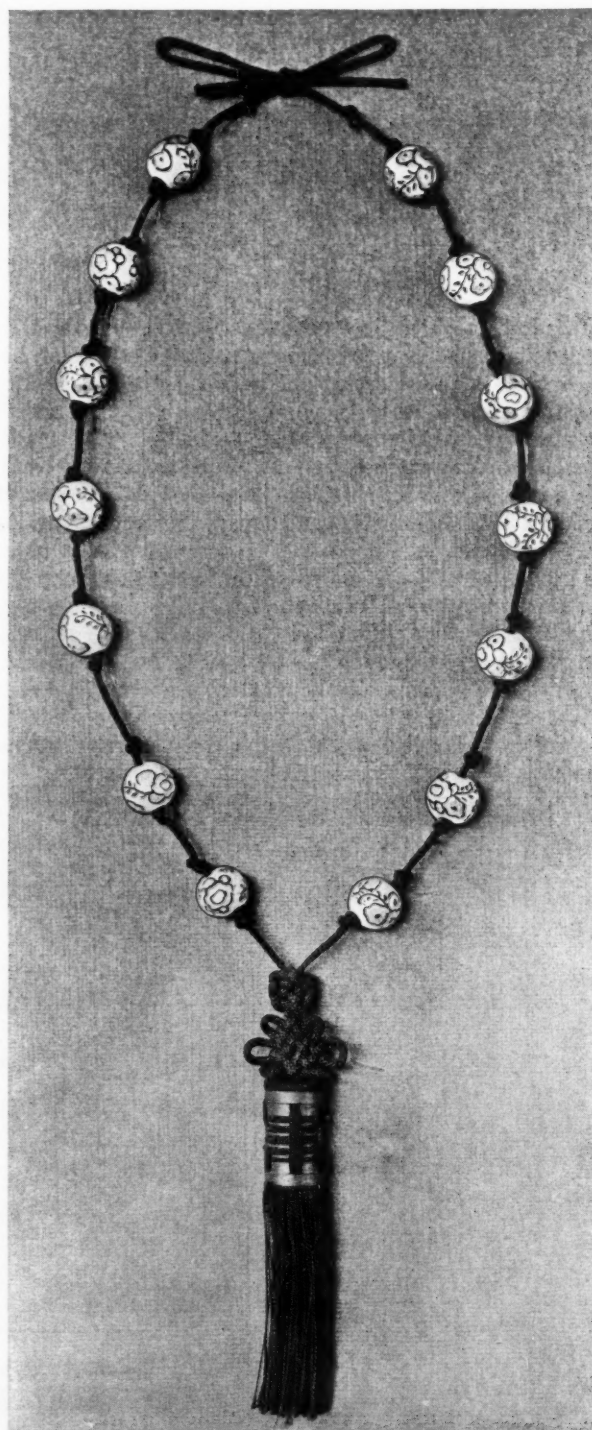
There is no reason why we shouldn't be able to decorate beads in this country. I am sure that it would be possible to create a demand for this new American novelty. In speaking with a Japanese importer recently, whose father is a Satsuma potter in Japan, he told me that they would take orders for undecorated Satsuma beads of any size and quantity desired, provided a correct model was given him of the size of bead desired. The bead importers sell china or porcelain beads that could be used for this purpose, providing they will stand the firing. The strand of decorated beads illustrated, I came across in an Oriental bazaar, but I do not consider them as practical as the Satsuma beads would undoubtedly be.

First of all you transfer your design to the surface of the bead. When this is accomplished, mount your bead on the point of a match, the match whittled to fit the opening of the bead, and thus mounted you proceed with your decoration. As each bead is decorated, make a little hole in the top of a card box into which you set your mounted bead. All of the beads are treated in just this way, therefore it is well to prepare your matches before hand, as many matches as you have beads to decorate, and too, make the same number of holes in the top of your card board box on which the beads are suspended on their "crutch" while drying. When your beads are thoroughly dry, string them on an asbestos cord with a knot in between each bead, so that the decorated beads do not touch one another in firing. The background of the beads are ivory tone in tint, out of which rises the blue, pink, and violet figures with their tiny golden leaves—enamels were used in the decoration of these quaint looking beads. In

firing, the beads must be *suspended* in the kiln and not laid out flat of course; an iron pole across the kiln answers the purpose on which to hang them.

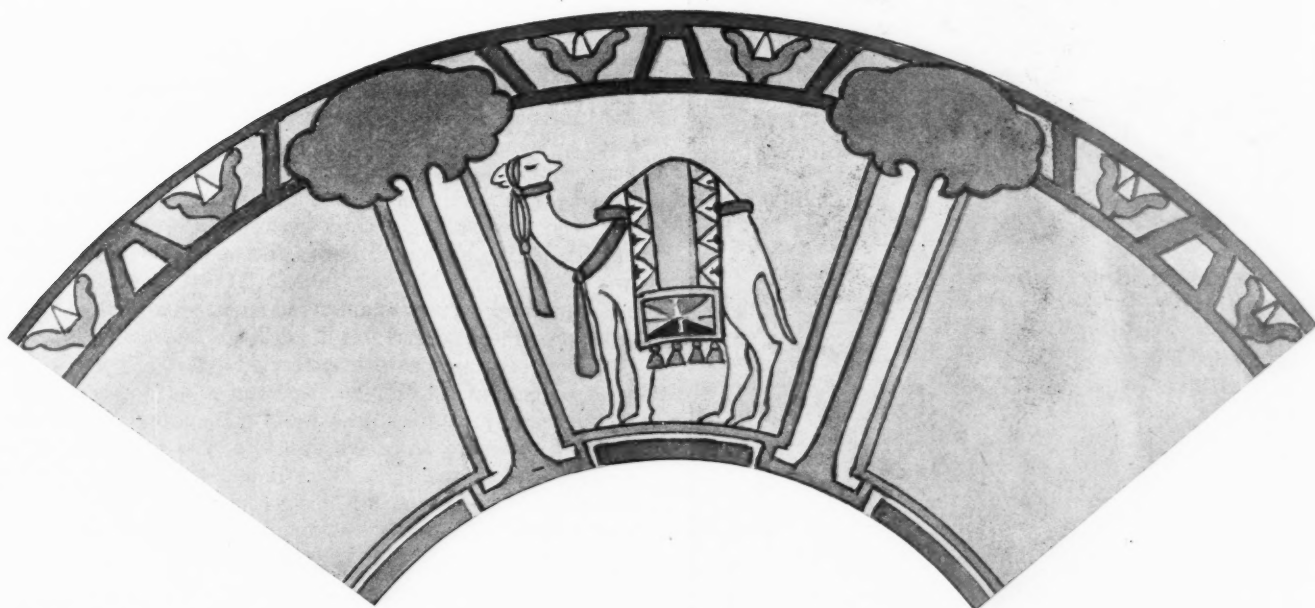
I might add that the most wonderful effects are produced with lustres on these beads. I made a necklace, using beads with a white background, giving several coats of Mother of Pearl lustre and—well, they certainly were different with a vengeance!

I will be glad to answer any questions about these beads. Letters of inquiry should be sent to my address, 1289 Cleveland Ave., St. Paul, Minn. and should enclose a postage stamp for answer.

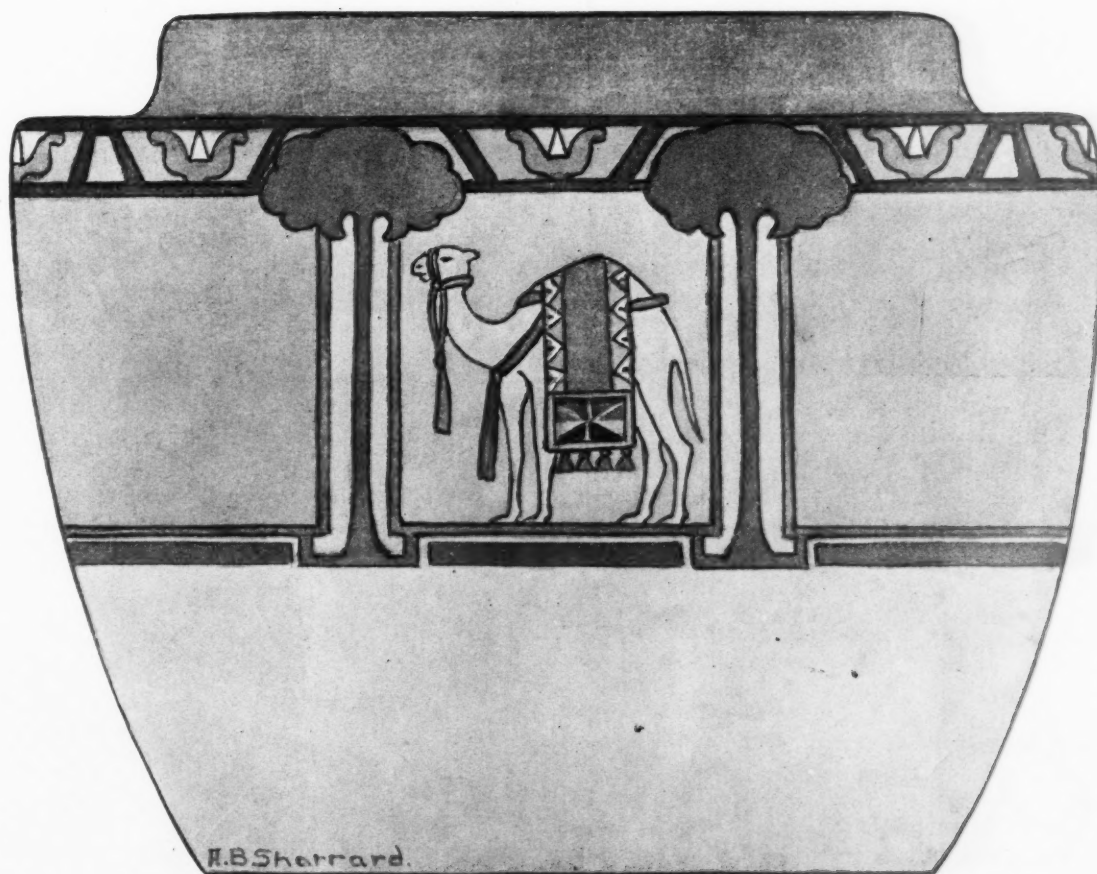


BEAD NECKLACE





SECTION OF TRAY FOR PALM JAR



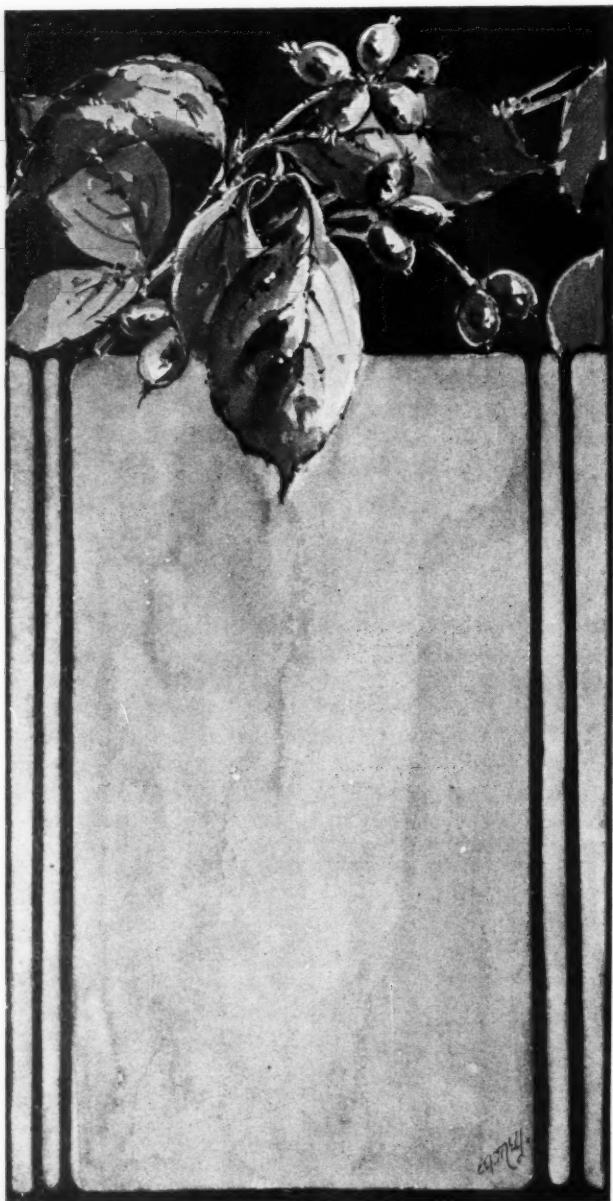
PALM JAR AND TRAY, CAMEL DESIGN—ALICE B. SHARRARD

(Treatment page 126)

MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR  
University of Pittsburg. Home Studio, 52 W. Maiden St., Washington, Pa.

### PLANT ANALYSIS (Page 129)

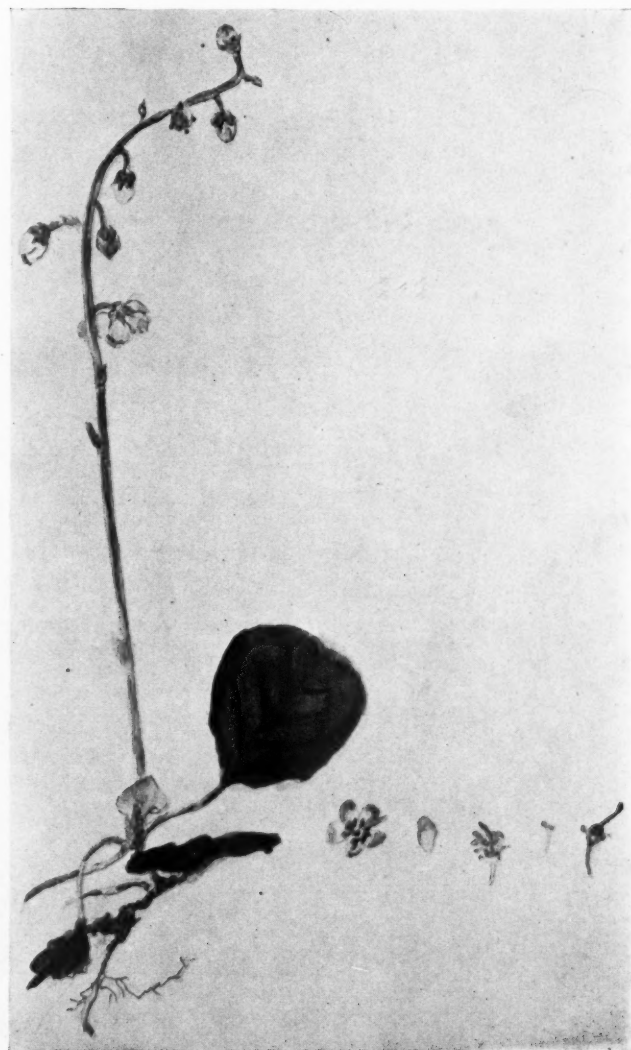
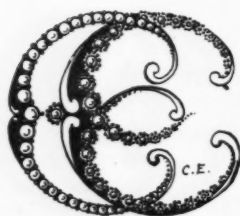
**F**OR this problem of decorative flower arrangement a specimen as simple as possible should be selected—casting aside all unnecessary leaves and details. Plan against a white background if possible and study carefully. Sketch lightly allowing the pencil lines to remain as they are, simply a guide for form and placing. Draw with your brush as you paint in your sketch and by so doing gain independence of sight as well as marking of your brush. Study structure of your specimen and values, eliminating all possible detail, allowing only prominent veins and tendrils of leaves. In painting the flower commence with center adding each petal. A very good suggestion is, after having your color study, to make a most carefully detailed drawing of the specimen. By use of the mirror secure an occult design within a square or rectangle as No. II and III. From II and III, using two mirrors select an arrangement for design in circle, using one at a right angle and one at an acute angle. The problem for ogee will be given in following number.



VASE IN DOGWOOD LEAVES

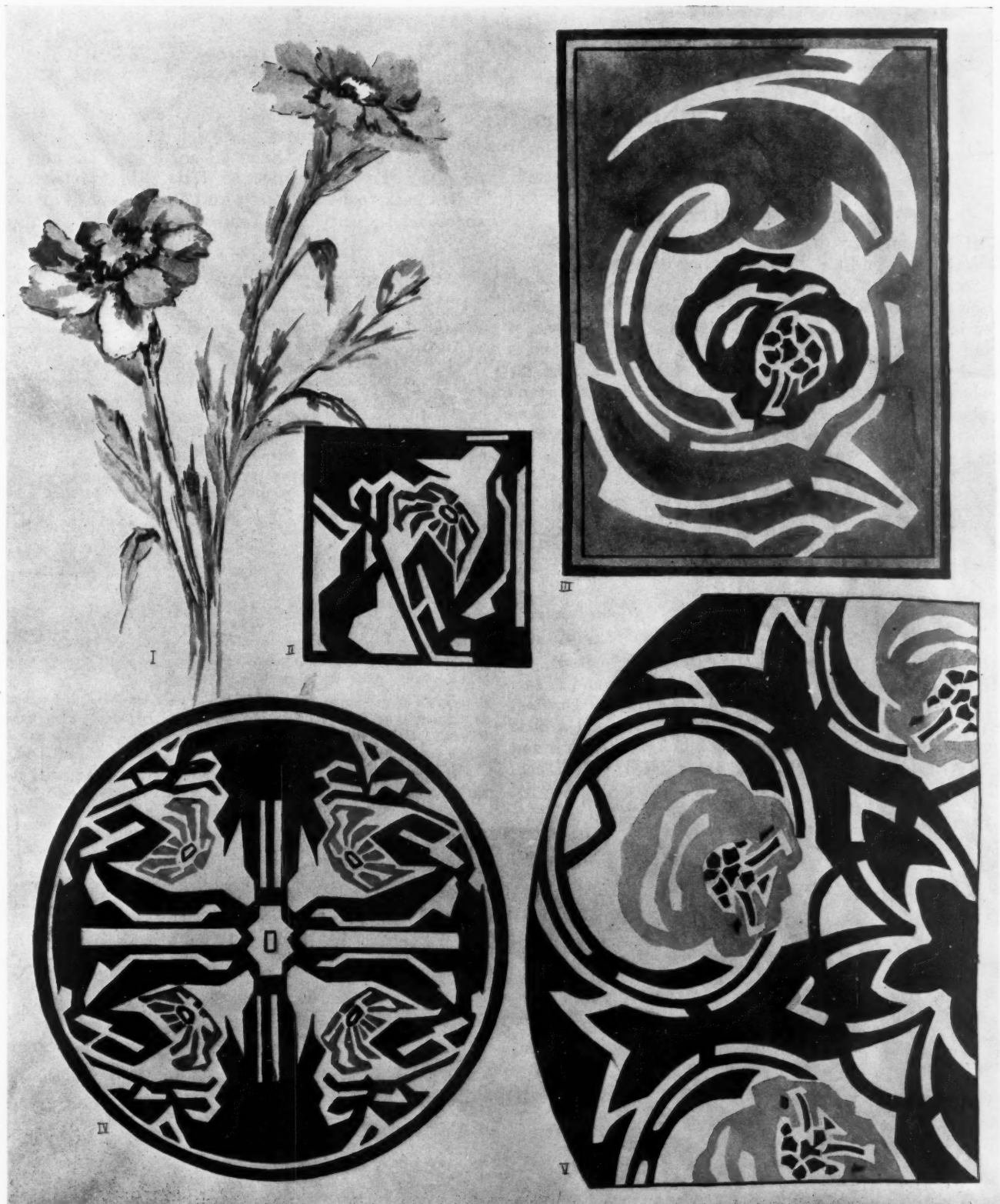
*Mrs. F. C. McGaughy*

**L**EAVES and stems—Gray Green, Moss Green, Shading Green, Brown Green. They may also be slightly tinged with Pompadour Red. Branches—Copenhagen Grey and Dark Brown. Black parts—Roman Gold. Lines—Black. Berries—Carnation, Yellow Brown or Green (indicating different stages of growth). Tips—Dark Brown.



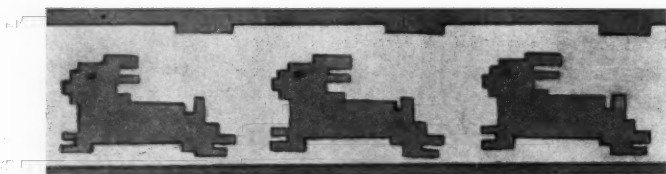
PLANT ANALYSIS—FLORENCE WYMAN WHITSON



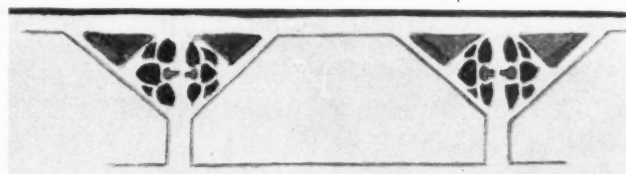


PLANT ANALYSIS—MRS. VERNIE L. WILLIAMS

(Treatment page 128)



BORDER FOR CHILD'S SET—MAY BELLE CHENEY



BORDER FOR DINNER SET—C. L. CHAMBERLAIN

## BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR  
Dickinson Seminary, Williamsport, Pa.

### BORDER FOR CHILD'S SET

**T**HE outline may be omitted but if preferred use 2-3 Copenhagen Blue and 1-3 Banding Blue and fire.

Second Fire if outlined is used, or first without: Oil all the dark spaces with Special Oil according to directions given in an earlier number of the magazine and dust with 4 parts Grey Blue and 1 part Water Blue. If a background is desired oil over the entire surface including design after the blue has been fired, pad the oil until it is tacky and let it stand about an hour or less according to amount of oil used and then dust with 2 parts Pearl Grey, 1 of Ivory Glaze and a very little Grey Blue.

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### BORDER FOR DINNER SET

**O**IL all except outer band lines and petals of flowers and dust Florentine Green. Outer bands and petals of flowers are Green Gold.

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### CONVENTIONALIZED BITTER SWEET (Color Study)

M. H. Watkeys

**B**LACK outline may be used or omitted as preferred. Oil leaves and dust with 1 part Water Lily Green and 1 Pearl Grey. Oil light berries and dust with Yellow for Dusting, the next toned berries dusted with Deep Ivory and a little Yellow Brown and the darkest tone with Coffee Brown and a little Blood Red. Black lines are painted with Black, Yellow bands are Roman Gold.

Second Fire—Oil grey background spaces and dust with 3 Pearl Grey, 1 Ivory Glaze,  $\frac{1}{2}$  Dark Grey. The grey space may be carried out in silver or White Gold if preferred. Oil Yellow background and dust with 1 Pearl Grey, 2 Ivory Glaze and about 1-8 part Albert Yellow. Retouch the Gold.

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### ANSWERS TO CORRESPONDENTS

D. P.—1. In Marie Frick's article in last number of *Keramic Studio* she has in list of colors a bottle of Demar Varnish. How do you use varnish in the Vitriifiable colors? (Glass Painting.)

2. Can you mix the colors in glass painting?

3. Has the cold or unfired process in glass proved satisfactory?

4. Is the cold process what is sometimes called jeweller's enamel?

1. The varnish is probably used over the colors when they are dry for the cold process to make them hold, as she mentions fat oil in the article for mixing colors.

2. Yes, colors can be mixed the same as in china painting.

3. It is not as satisfactory as when fired for it would not wear as well.

4. Am not sure about this but hardly think so.

E. M. S.—1. Do you not consider glass firing hard on the kiln? Since firing glass I have so much trouble with the clay dropping off from the side of the kiln. I use firing clay for filling cracks but it does not hold.

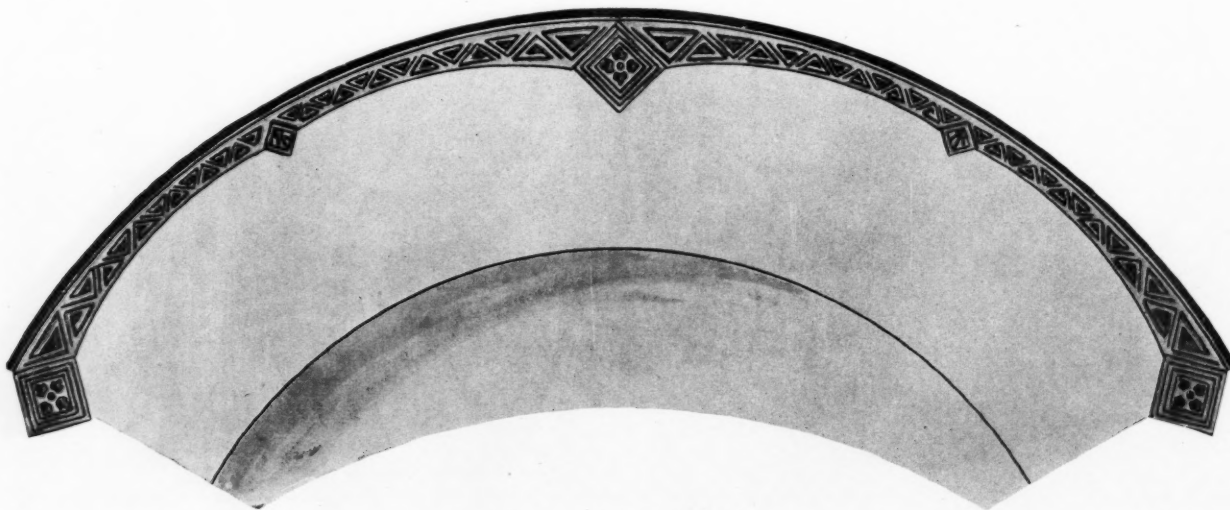
2. One of the tubes is quite loose and I have wondered if there was danger of it dropping out during a firing?

1. No, it is not hard on a kiln for it is fired at such a low heat. Mix a little liquid glass with what you have and it will hold.

2. Plaster it well, it depends on where the crack is, if there is nothing to hold the tube it might drop out.

H. L. N.—Wish to paint a dinner set using gold band and monogram. Is it proper to use husband's three initials A. B. C., or should the wife's initials be used? Her name having been Mary E. Brown before marriage would the proper monogram be M. B. C?

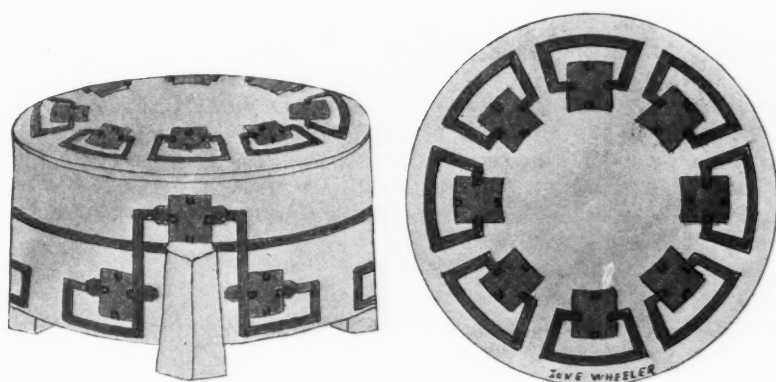
If it is a bride her own initials are used M. E. B., but if a married woman her initials and her husband's, M. B. C.



PLATE—J. O. BALDA

Outline and bands may be Black or Gold. The flower forms are painted with a thin wash of Rose and the remaining dark spaces are Violet and a little Dark Grey if Gold outline is used. If outline is black paint them with Apple Green and a little Yellow Green and the flowers with Sea Green or Turquoise Blue.

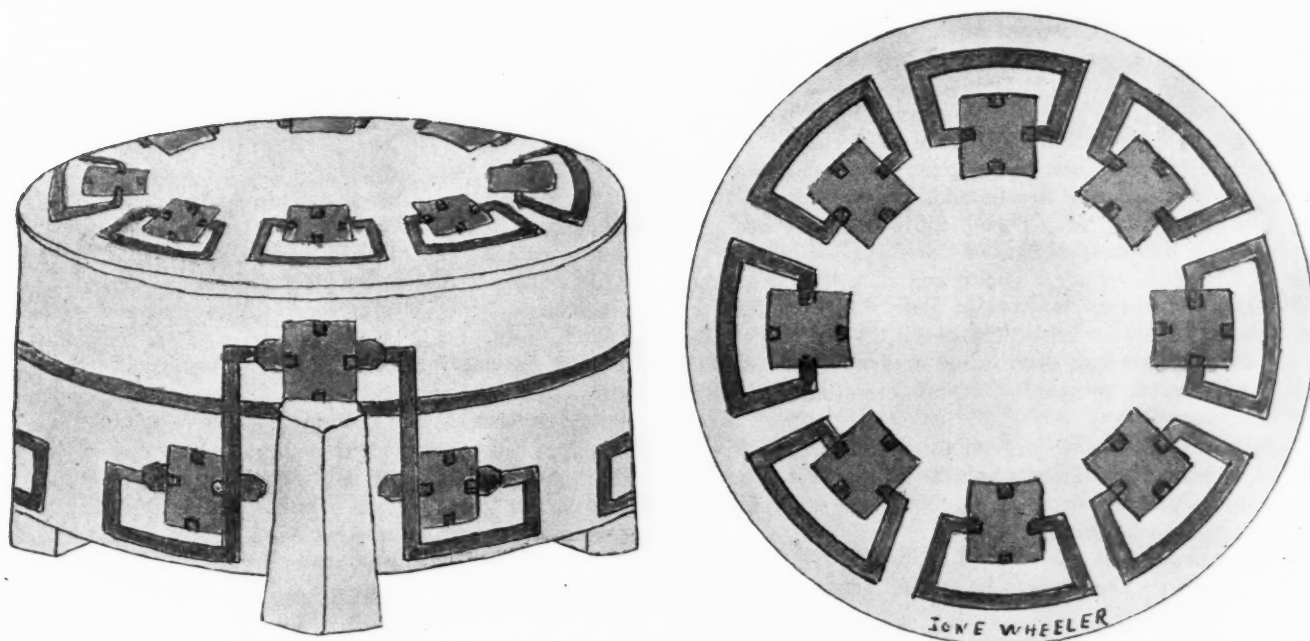




COLD CREAM BOX

*Ione Wheeler*

SATSUMA form, design in blue and green enamels, with or without black outline, as preferred.



COLD CREAM BOX—IONE WHEELER



BOWL—ALBERT W. HECKMAN

(Treatment page 125)

## GLASS DECORATIONS

*D. M. Campana*

**G**LASS decoration is the same to-day as it was twenty years ago, but with the addition of several new color and lustre effects. There has been for a long time, both in Europe and America, a large quantity of glass decorated successfully, and it is strange that nobody ever tried to introduce this kind of work in the individual studios. One of the indirect results of the war will probably be the awakening of a permanent interest in this art among china decorators.

There is, however, a great difference between china and glass decoration in the fact that, while china has been decorated in any old way, glass must be very carefully handled; in order to be successful, one needs extreme cleanliness and very close attention. In other words I do not see any future for careless workers in this branch of art and only attentive students will be financially successful.

Some of this new decorated glass is beautiful and quite a revelation. The Art Institute of Chicago has given prizes for decorated glass. I have myself made several sets of tumblers with bottles to match which have attracted much attention not only among the general public but in art circles.

However china decorators are generally bound to try on glass heavy decorations of flowers and ornaments just as they have been doing on china. This of course is a very bad mistake, not only because this kind of decoration on glass is difficult, but because the effect is bad and clumsy, and because the decoration looks entirely out of place. For my part the best glass, especially for table purposes, is the one shade glass, that is showing only one color rather of light shade. Consequently I prefer lustres of a limited number of shades to any other decoration.

I will try to give a few suggestions which will help decorators in this branch of art new to them, will make it easier for them to make pleasing decorations, financially profitable and not too difficult to carry out.

But I will say first a few words about the different qualities of glass. Two kinds are to be specially considered: Lime Glass and Lead Glass. Glasses such as tumblers, Champagne glasses, in fact nearly all drinking glasses, with or without stem, are made of lead glass. Other pieces such as boxes, dishes, jars, vases, all thick glasses are made of lime glass. Manufacturers call the first class Lead Blown Glass, the second Lime Pressed Glass. Lime glass fires at about 1000°F. and lead glass at about 850°F. This may vary slightly. Therefore if you have drinking glasses you should place them in the center of the muffle and the pressed glasses where the fire is hottest. In this way you will not risk spoiling any pieces. Later on I will give more explanations on the firing and placing of glass.

I will say now though that some of the lead glass is very

soft indeed. Some of it will not stand even 850°F. and should be fired at about 700°F. The main trouble for decorators will be to know which is the softest glass, and it is impossible to detect this from appearances, as all look alike. Only by experimenting and by purchasing from the same factory can you have the best results. There is a little gambling of course in firing, but I find that by keeping the firing rather below than too high, and by distributing the pieces in the kiln according to thickness and strength, I seldom lose any piece of glass.

Since the beginning of the war manufacturers have started to produce a glass made of potash taken from coal and cinders. The quality of American glass is gradually improving and we will no doubt have before long glass comparing favorably with the Bohemian or Italian product.

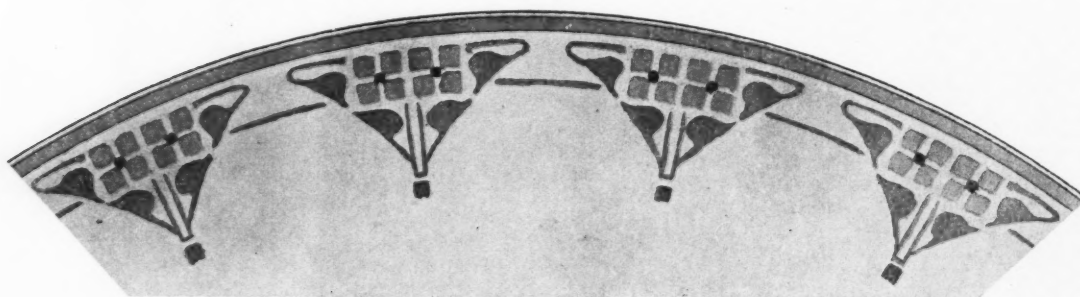
I have mentioned before that the most effective decoration is that with lustres. It is also the most easily carried out. I advise you to begin with lime glass, for instance, small bowls, mayonnaise glasses, butter tubs, celery dishes, creamers and sugars, bonbons, etc., leaving the drinking glasses for a later time when you have acquired more experience in firing.

Before I begin to apply my lustres, I light a drying box, or a stove, or even the kiln, so as to have a good warm place to dry the lustres. I take the glass, clean it of dust, rub it well with alcohol, inside and outside and dry it perfectly by rubbing with a dry cloth. I put the glass over the banding wheel, standing on a plate or a piece of iron, or any article that will allow me to put the glass in the dryer without touching the decoration. It is better to use the banding wheel and apply the lustre with a large brush, because with a small brush it is very easy to overlook covering small parts of the glass, and this mistake cannot be very well corrected after firing.

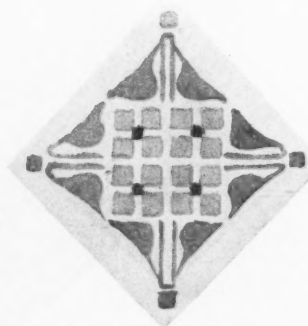
Spin the wheel lightly, holding the brush on the glass, beginning at the top and coming down gradually, covering the whole glass. Your lustres will now look uneven but do not try to correct this, they will flatten when you put them in the dryer and will of themselves become nice and even.

If you have to paint a glass inside and outside, you should paint the inside first and stretch the lustre so that no quantity of the liquid will run down and settle on the bottom. Too much on the bottom might cause blistering or peeling off. And of course when painting inside of the glass you should start from the outer edge of the top and go all around toward the bottom. When you have finished the inside, begin to apply the lustre on the outside, starting again from the upper edge and coming down, covering lightly every spot. I do this lustre application against the light and, if possible, in front of a white sheet of paper, as in this way I can better detect any small space left uncovered and I am more certain of finishing the work thoroughly.

(To be continued)



PLATE—MARY L. BRIGHAM



Center of Plate

Paint petals of flowers Silver. Leaves and stems Apple Green, with flower centers and square at base of stems a darker shade of green. Motif suitable also for glass.





PLATE BORDER AND [HONEY JAR]

*Elise W. Tally*

TO be carried out on Belleek or Satsuma in enamels. Outline with Black. Leaves and dark space under flowers are 2 Chinese Blue,  $\frac{1}{2}$  Grass Green, 1 White. Outside circle of large flower form is Cafe au Lait. The light spaces in center are Jasmine. Small centers are Orange Red. Three small circles under large flower and the large one above upper leaves are Naples Yellow. The remaining circles are Orange No. 3. Dark space, large leaves and between the stems are Grass Green. Bands are Green Gold. If carried out on Belleek leave gold for second fire in order to give a hot fire for enamels. The grey tint is 3 parts Dark Grey and 1 Yellow Brown painted on.



RUSSIAN MOTIF (Suggested by a Russian Ballet Costume)

*Esther A. Coster*

**F**IRST Fire—Tint entire surface with a dull yellow, using 9 parts Lemon Yellow and 1 part a rather Light Violet.  
Second Fire—Do not have enclosing circle complete, but allow the ground color to serve as the lightest value. Outline design in strong black lines. Black edges and handles. Add color for second fire, or wait till outlines are fired. Light value, Yellow Green. Medium value, dull orange, using Yellow Brown. Dark value, Dark Blue. Darkest value, Black. Suitable for informal table china or decorative pieces.

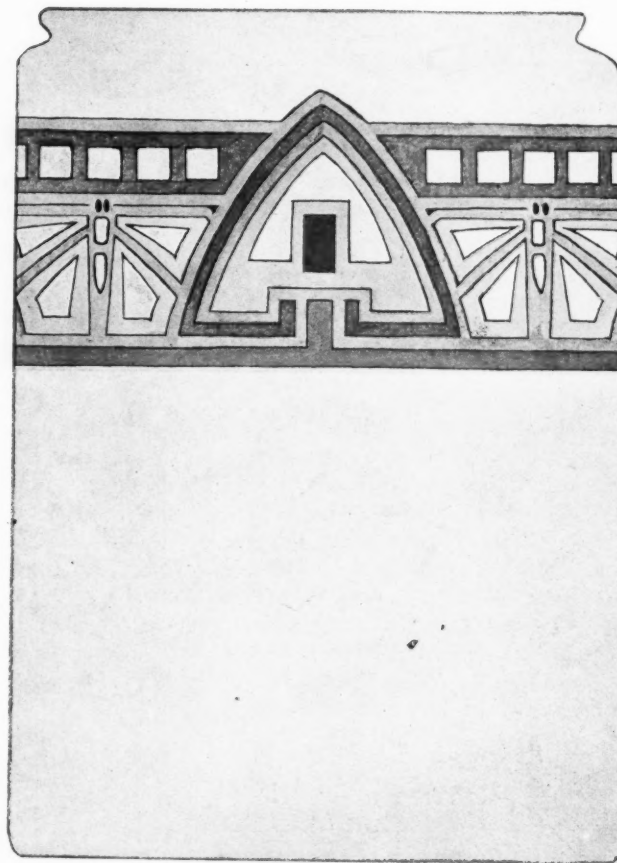




TEA SET, BUTTERFLY DESIGN

*Annie Southerne Tardy*

**J**APAN china of deep mulberry color. Soft enamels must be used and a light fire be given. For light part of butterfly and seeds of flowers, use Dull Yellow Enamel. Body of butterfly Lakey Red Enamel. For outside of wings, knobs, bands and upper part of handles, use Brilliant Black Enamel. For stems, outer part of flowers and center of leaves, use Bright Sea Green Enamel. For flowers and dots on wings, use Rhodian Red Enamel. For leaves, use Green No. 1 Enamel. Outline entire design and feelers of butterfly, in Outlining Black. This same color scheme can be used on Belleek or Satsuma ware. With this set was used linens of cream white, with bands of Mulberry linen, applied with French knots of Black, and decorated with Mulberry, Yellow and Green butterflies, appliqued in colonial patchwork style of needlework, with napkins to match.



CONVENTIONAL BORDER FOR FLOWER VASE

*Lola Alberta St. John*

**F**IRST Fire—Outline in Black, oil the dark oblong space in center of triangular form and dust in Royal Blue. Go over the lightest tone in triangular form with a thin wash of Blood Red, oil the dark grey tone in design and dust with 3 parts Olive Green and 1 Pearl Grey. All the background of design is Gold and centers of butterflies, wings, and squares in band at top of design are Opal lustre.

Second Fire—Tint the ground part of vase, body and border of butterfly, wings and medium grey tone in triangular form with a light shade of Olive Green or dust with a Light Green for Dusting.





MAY E. REYNOLDS JUDSON - - - PAGE EDITOR

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## BIRD VASE

**F**IRST fire—Bird in foreground painted with Grass Green, Olive Green, and a little Yellow Green for the head, and on the tips of the wings near the breast, Banding Blue, and a touch of Royal Blue, with Violet for the center of wings, feathers near the tail are in Finishing Brown. Best Black and Violet. Tail feathers are Brown Green, Dark Green and Finishing Brown. Breast in Lemon Yellow, Albert Yellow and Yellow Green. Beak in Neutral Yellow, and a little Violet of Iron, and Finishing Brown for the dark touches. Bird in background Grass Green and Brown Green for head, and crest, Copenhagen Blue, Best Black, Drab, and Violet of Iron and Violet for wings. Tail, Best Black, Grey for White Roses, and Violet, with a little Violet of Iron. Breast in Albert and Egg Yellow, Neutral Yellow with a very light wash of Violet of Iron. Beak Finishing Brown and Best Black. Leaves in background Olive Green and Violet and Grass Green and Violet for the brighter leaves in the foreground. Branches of the trees a light wash of Violet. Flat tone back of branches and leaves Drab and Neutral Yellow. Band at top is Copenhagen Blue and Violet.

Second Fire—Retouch with same tones used in first fire.

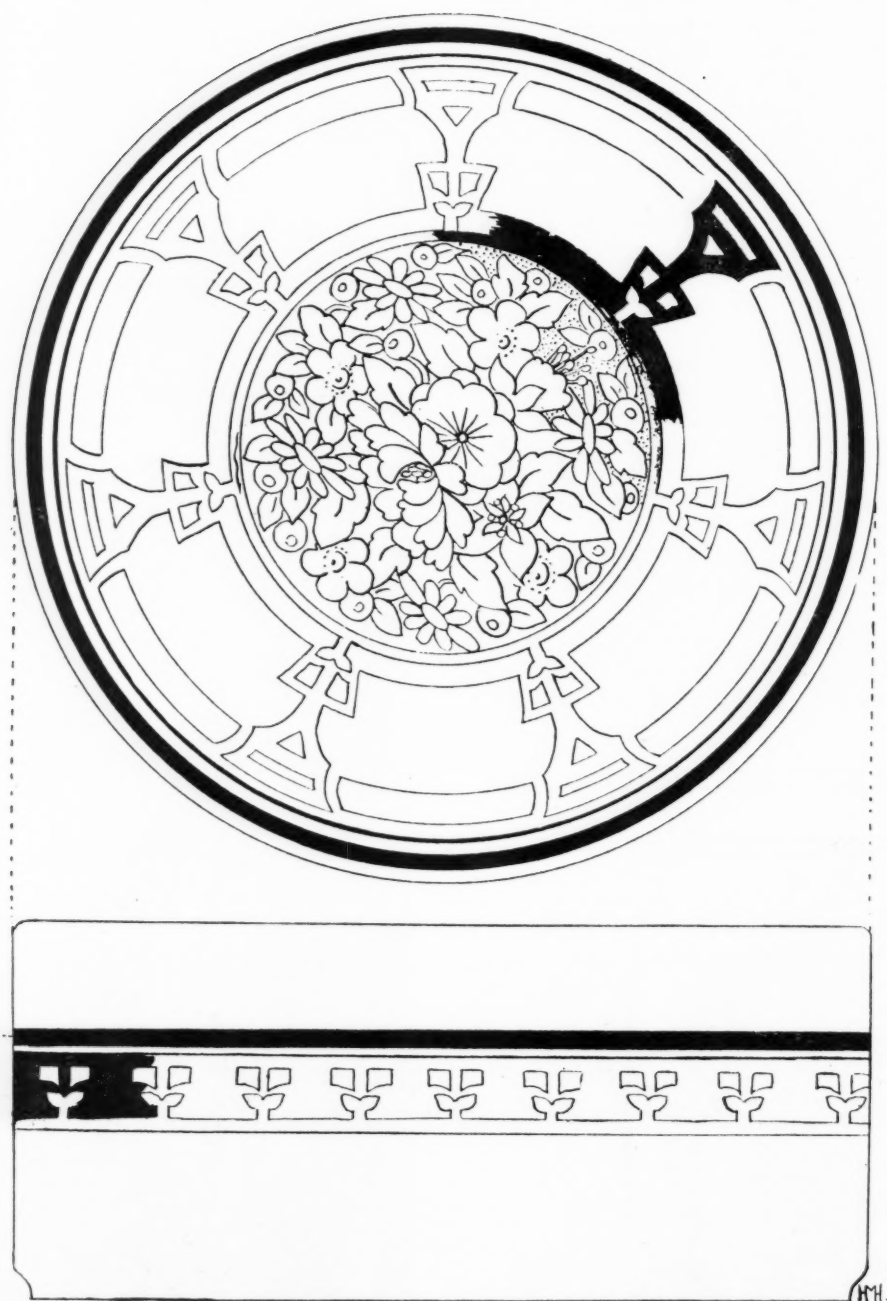
Third Fire—Run over the background with very light wash of Violet.



ROSE VASE—KATHRYN E. CHERRY



BIRD VASE—MAY E. REYNOLDS JUDSON



BON BON BOX—MRS. F. H. HANNEMAN

**D**ARKEST band and spaces Gold. Lighter bands soft Pink Enamel. Conventional flower forms, petals, Pink Enamel, stem and leaves Green. Small diamond shaped figure above Green and small band above that Pink. Flowers in

the center, largest one two shades Pink Enamel, next one Violet shades of Enamel. Smaller flowers Yellow, Pink and Violet Enamels. Small berries Violet with a red center. Leaves Yellow Green Enamel.

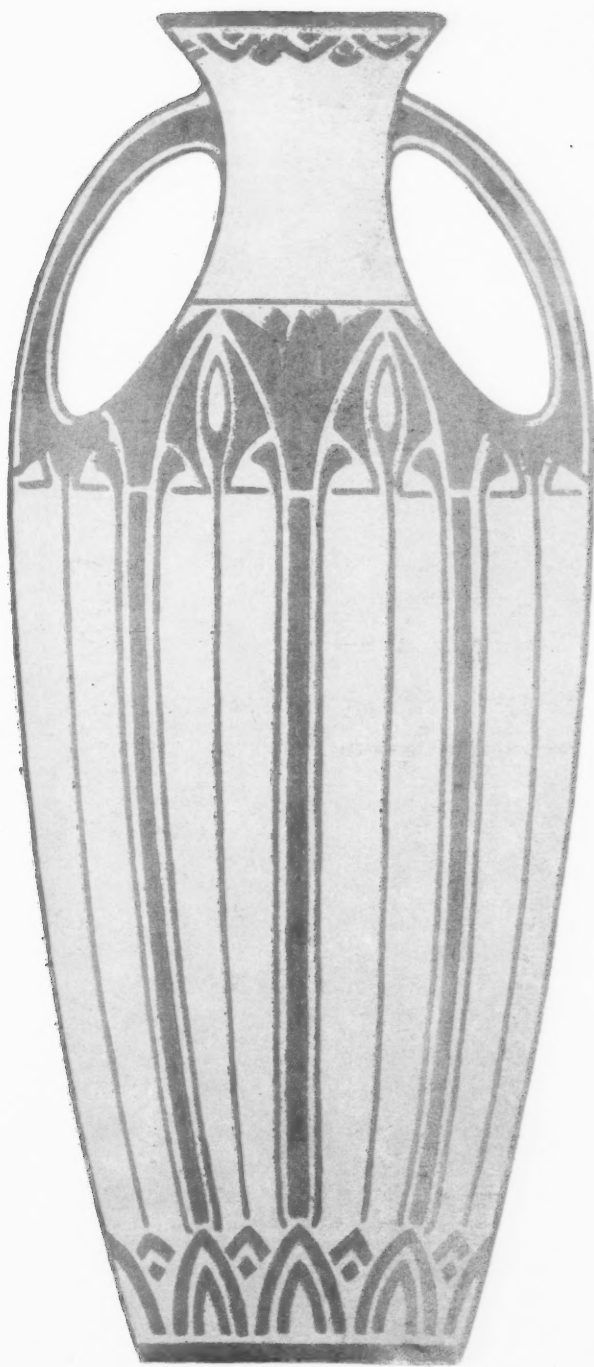






CONVENTIONALIZED SUGGESTIONS OF BITTER SWEET—MARGARET H. WATKEYS  
 DECEMBER 1917  
 KERAMIC STUDIO

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EGYPTIAN VASE—ALBERT W. HECKMAN

JANUARY 1918  
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